

The R.A.M. CLUB MAGAZINE

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Passing Notes

By the will of the late Mr Richard Henry Bath (as given in *The Times* of July 5 1933), he bequeathed to the R.A.M. a copy of 'The History of the Opera, 1821-1858', by Ebers and Lumley, in seven extra-illustrated volumes. In the sale catalogue of Hodgson's, December 12 1917, lot no. 1864, they were described as containing 170 autograph letters and 130 portraits and topographical prints. The books were knocked down for £24. When, however, the purchaser received the lot, he pencilled a note on a fly-leaf to the effect that the volumes were in the condition in which they were delivered to him. No doubt he wished to protect himself against the charge of vandalism if ever they reached the sale-room again, for although the numbers of autographs and prints given in the catalogue were approximately correct, no mention was made of the autographs which had been clumsily cut out before the books came to the hammer. The 'extra-illustration' had been disgracefully done, and the *format*, 8vo, was quite unsuitable for 'Grangerizing': letters had been removed, portraits and prints cut down or mutilated to fit the size of page, instead of having been inserted into folio volumes, as is the usual practice.

The interest to us lies in the inclusion of a holograph letter from Lord Burghersh, which is given in this number, with a commentary. With it, in vol. 2, there is a portrait of Lord Burghersh, 'Drawn Etchd by Richard Dighton, April 13, 1822'.

On p. 71 is reproduced the programme-cover of the first of the 'Royal Academic Concerts', and on p. 75 the 'Synopsis' of the first concert. It was doubtless the absence of the names of the *students* that roused Lord Burghersh's indignation, for in an earlier programme, of May 29 1824, all the performers were students.

Interest in François Couperin, le Grand, has been revived through the commemoration of the 200th anniversary of his death, which occurred on September 12 1733. Members may recall an article on this composer which appeared in the 88th number of the Magazine, for November 1930.

During the vacation an important alteration has been made to the platform in the Duke's Hall. The 'apron' has been done away with, and the platform brought up to the same level from the steps at the back to the brass rail in front. In addition to this a hydraulic lift has been installed at the right side of the platform, by means of which grand pianos can be raised to the platform and stored beneath if required.

Annual Prize Distribution

The annual distribution of prizes to the students of the Royal Academy of Music took place on Friday, July 7, in the Duke's Hall, Royal Academy of Music, York Gate, Marylebone Road, London, N.W.1, in the presence of a large assembly of students and friends.

H.R.H. The Duke of Connaught and Strathearn, K.G., in accordance with his custom for many years past, attended to hand the prizes to the successful students. His Royal Highness, on arrival at the Royal Academy of Music, was received by members of the Governing Bodies.

A verse of the National Anthem was sung by the assembled company as the President entered the hall. A programme of music was next rendered.

After an Introduction and Fugue on the organ, two movements from Mendelssohn's *Octet in E flat, Op. 20*, were played. This was followed by two part-songs for female voices by Sullivan and A. C. Mackenzie. Svendsen's *Octet, Op. 3, 2nd Movement*, concluded the programme.

The Principal (Sir John B. McEwen, M.A., D.Mus., LL.D.) then gave his annual report, as follows:

Your Royal Highness, my Lords, Ladies and Gentlemen: The account of the work and activities of the Academy during the year which is just coming to an end must resemble in its general character the last three or four reports which I have been permitted to submit to you. Like everyone else engaged in artistic or educational work we carry on operations handicapped by the world-wide economic difficulties, and with our eyes fixed with expectation on that dawn of a more prosperous day which we hope and believe will now not be long delayed. But, as I have more than once said, it is a matter for congratulation that this depression which has hit so hardly both individuals and institutions, so far has affected our educational and artistic work only in the slightest degree. Our Professors and Students alike continue to manifest the same assiduity and interest which in the past brought such a high repute to the Academy and its artistic results.

If we have had to restrict to some extent the more ambitious ways of indicating to the public the thoroughness of the Academy training and the adequacy of our students in coping with even the most difficult problems of artistic presentation, the processes and methods on which this training depends have neither been diminished nor curtailed. In fact, in every direction, both with

regard to class work or individual training, there has been a steady expansion of effort and enlargement of opportunity. This has been attained by, amongst other things, an increased use of our internal resources and equipment; and a detailed study of the work carried on by the Orchestra, the Choir, the Opera Classes and Ensemble Classes, and the Dramatic Class, will show both the extraordinary quantity as well as the high quality of our activities. The thanks of the Academy are due to the Professors who are directly responsible for this happy state of affairs, and we may at the same time offer them our congratulations upon the excellence of the material with which our students furnish them. I am sure that all connected with the Academy will join me when I express the gratification we feel at the restoration to full health of Sir Henry Wood. (Applause.) We have missed his inspiring presence during his illness, but we look forward to seeing him at his post on the Conductor's rostrum next term. We are much indebted to Mr Walton O'Donnell, who has so efficiently and admirably 'carried on' during Sir Henry's absence.

In prosecuting their work both Professors and Students benefit by the encouragement derived from the valuable Scholarships and Prizes with which the Academy can reward successful effort. It is, therefore, with much pleasure that I am able to announce any additions to what is already a considerable list of such valuable awards. Two new prizes have been given this year, one by Mrs A. D. Murdoch, for pianists, and one by a director of the Academy, Sir Harold Boulton, for singers. Baron Profumo, who in 1929 most generously gave a prize of £100 to be competed for by Academy composers, has now offered a Scholarship for Violinists, carrying with it two years' free education in the R.A.M. At the request of the donor this Exhibition will be associated with the name of that great violinist Bronislaw Huberman. When I thank these generous donors on behalf of students I am sure I express a gratitude equally felt by all members of the Academy. During our next Academic year we expect to receive a valuable addition to our permanent list of Scholarships. The late Mr James Stewart Henderson, of Hampstead, an amateur of music, has bequeathed to the Academy not only a number of musical instruments, but a capital sum, the income of which shall be applied to provide three scholarships, in pianoforte playing, violin playing, and musical composition respectively. These Scholarships will be known as the 'Henderson Scholarships', in memory of the generous testator.

The revision of the Academy Roll has led to the deletion of three distinguished names. Mr Frederick Corder, who died in

August last year at the age of eighty, had been connected with the Academy during his whole musical life. Entering as a student in 1874, he was appointed Professor in 1888, and taught Musical Composition until his retirement in 1924. As Curator—an appointment which he held since 1890—he controlled much of the internal organization of the School, and was a healthy and active instigator of most of its artistic activity. His influence on the music of the country has been felt, not only through his own work in Opera and other forms of composition, but through the large number of distinguished musicians who were his pupils, in the formation of whose minds his teachings and character were vitally influential. His memory will be perpetuated in the Frederick Corder Prize for Musical Composition, which has been founded by his friends and pupils. Mr Frederic King, whose appointment as Professor of Singing followed a year after that of Corder, also attained a position of great influence in his particular subject. Retiring in 1931, he passed away in May of this year. Two months earlier we lost Robert Radford. Entering the Academy as a pupil of Frederic King. After a most distinguished career as an opera singer he joined the staff as a Professor of Singing in 1928.

On the other side we have to note the confirmation of appointments to the Professorial Staff:—Mr Geoffrey Dunn, Professor of Operatic Singing and Acting; Dr F. T. Durrant, Professor of Aural Training; Mr Leslie England, Professor of Pianoforte; Mr Howard Fry, Professor of Singing.

The name of Mr A. J. Waley has been added to the list of Honorary Fellows of the R.A.M. (Applause.) In electing Mr Waley to this distinction the Directors and Committee of Management have been able to make a gesture which, if it cannot be an adequate recompense for the signal service rendered to the Academy by our esteemed Honorary Treasurer, is at least a symbol of the gratitude felt for his untiring and unremitting devotion to the best interests of the Institution.

I have left to the end—my report this year is quite a short one—the saying of that word which closes so many human activities and relationships—farewell. 'Farewell' means, it is true, the end of one order of things, the severance of ties in the breaking of which we may both give and suffer pain, but I prefer this afternoon to think it and to speak it in its *first* and original meaning as an aspiration and hope for good fortune, health, and happiness in a new order. Mr Alger Bell and myself are contemporaries so far as Academic life is concerned. He took up his first official position one year before I entered as a student, and has been successively Chief Clerk, Cashier, Assistant Secretary

and, finally, Secretary. The reasons of health which have made it necessary for him to resign his position as Secretary we all deplore, but we hope that timely curative measures will bring in due course alleviation and complete restoration. The Academy owes much to the devoted service during forty-one years of its Secretary, whose strength, wisdom, and sacrifice have been dedicated continuously and consistently to the advancement of its interest and the promotion of its well-being. (Applause.) The regret felt by his colleagues on both the Professorial and Clerical Staffs at his resignation of a position which he has filled with tact, kindness, and conspicuous success is equalled only by the sincerity of the good wishes and goodwill which go with him in his retirement. And so, once more, to him I say on behalf of the whole Academy these two words—'Fare Well'. (Applause.)

The President next distributed the prizes.

Brigadier-General Sir Alfred G. Balfour (Vice-President) said: Your Royal Highness, Ladies and Gentlemen, I have now the pleasure and honour of proposing a very sincere vote of thanks to His Royal Highness, Field-Marshal the Duke of Connaught, our President, for his great kindness in coming here to-day to present the prizes. I believe this to be the fifteenth almost consecutive year that His Royal Highness has so honoured us. (Applause.) This proof of his unfailing and constant interest in the work of the Royal Academy of Music is a very great encouragement to everybody connected with the institution, and the privilege and honour of receiving the prizes at his hands is, I know, very highly valued. It is difficult for me to find words adequately to express our indebtedness to our President, or our gratitude for all that he has done for the Academy. I ask Mr Agnew to second the vote of thanks. (Applause.)

Mr Philip Leslie Agnew (Chairman, Committee of Management): May it please Your Royal Highness, Ladies and Gentlemen. I have very great pleasure in associating myself with the vote of thanks to Your Royal Highness, proposed by Brigadier-General Sir Alfred Balfour, and I most cordially endorse what he has said, as regards the pleasure—the special pleasure—that we all feel in having His Royal Highness with us to-day. I think it was Sir Alexander Mackenzie who once told me that in the *very* old days there was no President, or at all events if there was one he never showed himself. (Laughter.) All I can say is that we are very thankful that we do not live in those very old days. We are thankful and proud to be honoured by a President who takes the trouble, and I feel sure at no slight personal inconvenience—we hope on this occasion not to the detriment of his health—

year by year to attend our prize distribution. I can assure His Royal Highness that the lively interest he takes in the work of the School is a very great stimulus and encouragement not only to those who teach and those who learn, but to all who are concerned in its management. For his welcome visits and other acts of kindness shown to us we are very grateful. I will now ask you, Ladies and Gentlemen, to respond to the Resolution by your hearty applause.

The Resolution was carried with acclamation.

The President (who, on rising, was received with loud applause) said: My Lords, Ladies and Gentlemen, and especially pupils of the Royal Academy of Music, it has been a great pleasure to me to-day, as it always is, to be present on your prize day and to have the opportunity of hearing for myself some very delightful music. I do congratulate Sir John McEwen on the very successful pieces that we heard to-day. I was particularly struck by the good leading of Grinke in the first Octet. I believe he is a Canadian, and I am very glad to hear that he is with us and got his instruction here. (Applause.) I am sure that anyone who comes from our great Dominions is very welcome in our Academy. I am sure that what they have learned here will naturally be spread abroad when they return to their old homes. I also wish to congratulate those ladies and gentlemen who played so charmingly and sang so delightfully in the Octet and in the vocal ensemble. As I compare here what I hear year by year it seems to me that there is a steady improvement—not that I do not think it was good before, but I do notice that there are many little details of music that appear to me to have been given a great deal of attention, and of which we realized the results here to-day. It is very difficult for a President like myself, however interested I may be in the Academy and however warmly I support the work done here, to find anything new to tell you. I am afraid it is rather an old story to congratulate those who have won prizes and to encourage those who have their prizes still to win, but I do feel that the manner in which the pupils have taken the utmost advantage of their instruction proves that what we give them is good. I am sure that the more we can help music in our own country the better it will be. I think there has been a great advance of late years. I think a great many people take an interest in music and appreciate good music. Personally I know no greater pleasure than is to be found in hearing good music. I wish to assure all who are taking up the musical profession that they will have the sympathy of all who listen, and that they must not be disheartened but must go on working. The people

of this country will appreciate what they can give them. I desire to thank the mover and the seconder of the vote of thanks for the very kind manner in which they referred to me, and I am rather glad that I need not compare myself with some that have gone before me—those whom you never saw here—not knowing how great an interest they took in the Royal Academy. I am sure my late brother, the Duke of Edinburgh, took a very great interest in this Academy. I myself have quite as warm an interest, and I hope that I may be spared many years to be your President. (Applause.)

The whole company present sang the National Anthem, and the proceedings terminated.

The Distribution of Bronze and Silver Medals, at which Miss Eva Turner, F.R.A.M., presented the awards, took place in the Duke's Hall on Friday, July 21 1933, at 11.30 a.m.

Miss Turner was received by the Principal, Lady McEwen, Dr H. W. Richards, Mr Ernest Read, Mr T. B. Knott, Dr Stanley Marchant, and Mr L. Gurney Parrott, and on reaching the Hall was presented with a bouquet by Angela Clarke. A large number of the Professorial Staff attended.

After the presentation of the Medals and Junior School Certificates, the Principal proposed and Dr H. W. Richards seconded a vote of thanks to Miss Turner for presiding. This was acknowledged by Miss Turner, who said: The Principal, Sir John McEwen, Professors and Students of this Royal Institution, I greatly appreciate all the delightful phrases that have been voiced in my favour this memorable noontime, and let me say that it is unfeigned delight that accompanies my being here on this auspicious occasion. When the Principal invited me to distribute these prizes I experienced the greatest pleasure in responding and welcomed the opportunity to be of service to an Institution that had cradled me for the part I have played in the realm of song. I was glad because it allowed me to return to the scene of my early struggles for the fitness essential for the path I chose to tread and to have the privilege of meeting those who have made a similar choice. May I hope that you will be richly favoured in your struggles towards your goal, have few heart-burnings and an abundance of sympathetic assistance with the early arrival to the peak of success? Yet I would say do not depend upon the idea of *jumping* into fame. Such may lead to regrettable disappointment and greatly interfere with the expenditure of energies essential for the development of your natural gifts. Keep out of your mind the idea of performing solely

for material gain. Express yourself for Art's sake and your reward will follow as day follows the night.

My congratulations go to the prize winners, and let me hope they are only the forerunners of multitudes of others, so that music in our Nationalism is assured.

The proceedings terminated with the singing by Gordon Macdonald of the Academy Song, *Floreat Alma Mater*, the whole gathering of Professors and Students joining in the chorus.



MISS EVA TURNER, F.R.A.M.

Orchestral Concert, June 13

The *Orchestral Concert* was given earlier than usual in the Summer Term and took place on June 13. Owing to Sir Henry Wood's regrettable illness the programme that had been announced earlier had to be re-arranged, and the purely orchestral numbers were not so numerous as usual. The two overtures, *The Magic Flute* and Dvořák's *Carneval*, were played with brilliancy under Mr B. Walton O'Donnell's vigorous beat, and he as conductor was in full charge. The other orchestral work was a piquant Scherzo for orchestra (MS) in which Mary Couper, ex-Student, showed much feeling for orchestral colour. Brahms again had place. The Violin Concerto in D, Op. 77, 1st Movement was finely played by Frederick Grinke with much breadth, and Joan Boulter's sensitive touch in Fauré's Ballad in F sharp, Op. 19, for Pianoforte and Orchestra, gave a sincere interpretation. Megan Lloyd played Max Bruch's *Ave Maria*, Op. 61, for Violoncello with orchestra with rich tone. Muriel Gale in Erda's Warning in *Das Rheingold* and Catherine Wendol in Elizabeth's Greeting in *Tannhäuser* were heard to great advantage. The tenor air *O paradiso* from Meyerbeer's *L'Africaine* was well sung by Alec John, and Clifford Deri was suited in the robust *Pilgrims' Morning Song* by Strauss. Mention must be made of the accompaniments to the solo works, beautifully 'placed' and performed with great sympathy by Mr O'Donnell. The playing of the orchestra, indeed, was beyond all praise, and conductor and orchestra received an ovation at the end. Certainly the *Carneval* overture, it must be said once more, was a triumphant finale for all who took part in it.

As usual the programme contained the names of the orchestra, but in addition the numbers of ex-students, professors, and musicians specially engaged. If a frank statement of this kind were made in the case of every school orchestra, it would render unnecessary many incorrect and in some cases invidious comparisons.

Chamber Concert, June 1

The first *Chamber Concert* of the Summer Term was given on June 1, when three numbers were devoted to Brahms. The programme opened with the 1st movement of the Sextet in G, Op. 36, well played by Frederick Grinke and David Martin (violins), Max Gilbert and Jacqueline Townshend (violas), and Peter Beavan and Edna Elphick ('cellos). The Neue Liebeslieder,

Op. 65, Nos. 1 to 7, were effectively sung by Margaret Haslett (soprano), Vera Rae-Stevens (contralto), Bernard Lewis (tenor), and Bruce Clark (bass). The last Brahms number was a movement from the 'cello and piano sonata in E minor, Op. 38, well played by Beryl Burrige and Guy Johnson, both Ada Lewis Scholars. More music for strings was supplied by Doris Langham Smith, who played three unaccompanied movements from Bach's Violin Sonata, No. 6, in E, with great fluency, and a fine rendering of the Corelli-Halvorsen Sarabande con Variazioni was given by Beatrix Marr (violin) and Max Gilbert (viola). Peter Churchill was good but unrestrained in the 1st movement of B. J. Dale's Pianoforte Sonata in D minor, and this applies equally to Gordon Felmingham's reading of the Bach-Tausig Toccata and Fugue in D minor. The solitary student's contribution in the programme was John Palmer's Sonata in A minor (Violin and Pianoforte), two movements of which were played by Gordon Mutter (violin) and the composer; a work of promise. Mary Genn sang songs by Rachmaninov and R. Strauss with credit, and Gordon MacDonald sang well Verdi's *Scena ed Aria, Eri tu che macchia*.

Chamber Concert, June 29

The *Chamber Concert* on June 29 was distinguished by a fine performance of Schönberg's beautiful Sextet, *Verklärte Nacht*, Op. 4, led by Frederick Grinke. By way of contrast, twelve violoncellos, conducted by Mr Douglas Cameron, and led by Florence Hooton, brought out the restraint and elegiac quality of Julius Klengel's *Hymnus*, Op. 57. The first movement of Beethoven's Quartet in F minor, Op. 95, was sympathetically interpreted, with Edward Silverman as leader. Accompanied by Margaret Chamberlain, Jacqueline Townshend's playing of B. J. Dale's Phantasy in D, Op. 4, was greatly appreciated. The pianoforte soloists were Peter Churchill, who presented three MS compositions of his own, and Guy Johnson, with assured technique, made light of the complexities of Taneiev's Prelude and Fugue, Op. 29. At the organ, Carmelita Lawless won credit in her playing of E. C. Bairstow's Toccata-Prelude on the plain-song *Pange lingua* for organ. Joyce Chapman's second study, two songs in MS, were effectively sung by Bessie Todd with clearness and purity of tone. Three songs by Peter Warlock, sung by Clifford Deri, and two by Harold Child, were other vocal numbers in an unconventional programme in which six 'second study' students took part. The accompanists were Joyce Chapman, in her own work, Joan Davies, and Stella Goodger.

Opera

It was very enterprising for the Opera Class to mount and perform in the Duke's Theatre such dissimilar works as Gounod's *Faust* and Verdi's *Aida*. Obviously, some compression of each was necessary, but continuity of action was not seriously disturbed. The students' orchestra, under the direction of Mr B. Walton O'Donnell, was indeed of 'student status', with the exception of one of the horns, one of the trumpets, and a trombone. The adaptation of the score was skilfully managed to meet the unusual conditions with which the production was faced, and the orchestra responded in fine spirit. Each opera had a double cast, and four performances in all were given. Without special reference to individual accomplishment, it may at least be said that the standard all round was high, and gave evidence of the importance of the operatic side of the Academy. The choruses had full, resonant tone, and the Ballets in each opera were happily arranged.

The Library

KING GEORGE IV and the ARNOLD EDITION OF
HANDEL

The subjoined letter explains itself. It is from the Librarian at Windsor to Sir Andrew Barnard, K.C.B., a member of the Committee of Management.

My dear Sir Andrew,

I have the pleasure to inform you that in consequence of your application to His Majesty, the King has been pleased to command me to transmit to the Directors [interlined] 'Sir Andrew Barnard, etc., etc.' of the Royal Academy of Music for the use of that Institution a copy of Arnold's Edition of Handel's works.

I have therefore to request that you will inform the Directors that I have this day forwarded to them at their house in Tenterden Street the above work, in compliance with His Majesty's command.

I have the honour to be, dear Sir Andrew,

Your obedient and faithful servant,

CHARLES L. SUMNER,

Librarian.

Windsor, July 27, 1825.

The R.A.M. Club Dinner

Under its President, Lord Gorell, the R.A.M. Club held its annual dinner, the fortieth, at the Dorchester Hotel on June 29. The members with their guests numbered about 300. After the loyal toasts, and that of H.R.H. The Duke of Connaught, President of the Royal Academy of Music, had been duly honoured, the customary toasts followed. 'The Sister Arts' was proposed by Dr Stanley Marchant, and replied to by Mr John Drinkwater and Lady Simson, F.R.A.M. (Lena Ashwell). Sir William Rothenstein proposed 'The R.A.M. and the R.A.M. Club', to which Lord Gorell replied. Mr Victor Booth proposed 'The Guests', and Mr J. B. Priestley and Mr Kenneth Barnes replied.

Among those present were Lady Gorell, Sir John and Lady McEwen, Dr Richards, Sir Edward German, Mrs Drinkwater, Mrs Barnes, Mrs Priestley, Mr Frederick Keel, the past President of the Club, who proposed the health of his successor, Mr and Mrs Robert Mayer, Baron Profumo, Mr Horace Stevens, and Mr Brian Nash, the honorary Secretary, and Mrs Nash. The dinner was followed by a dance and cabaret.

Social and Musical Evening, June 19

At the Social and Musical Evening on June 19 the programme was of unusual interest. Miss Elsie Owen and Mr Vivian Langrish played the Principal's Sonata-Fantasia No. 5, and the Sonata No. 1, in E minor, by Eugene Goossens, to the delight of the large audience of members and their friends. The works were well chosen and fitted the occasion admirably. Mr John Armstrong sang the song-cycle *Trauer und Trost*, by Cornelius, with much acceptance, accompanied by Mr Myers Foggin. The President of the Club, Lord Gorell, with Lady Gorell, received the company, and the customary dance followed.

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town Members and 5s. for Country and Student Members) were due on January 1. There are a number outstanding and any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Lord Burghersh and the Royal Academic Concerts

In the *History of the Royal Academy of Music*, by the Revd. W. W. Cazalet, Principal and Chaplain, there is, on p. 189, a letter from Lord Burghersh to Sir Gore Ouseley, dated April 3 1827, which, taken by itself, would appear to concern the Academy and reflect upon 'some very extraordinary mismanagement' and 'speculation'. In his official position Mr Cazalet would have access to documents when writing his *History*, and as his transcription of Lord Burghersh's letter is accurate, but only as far as it goes, the question arises, did Mr Cazalet see the actual letter, or merely extracts from it?

On an earlier page I have explained how the holograph letter came into the possession of the R.A.M., and the entire letter is printed below. The parts omitted in Mr Cazalet's *History* are given in square brackets, and put a very different complexion on the matter. Far from implicating the directorate of the R.A.M. in 'speculation' the letter points to a kind of amalgamation with the Antient Concerts, founded in 1776, and the Philharmonic Society, founded in 1813, which bodies were to set aside their special conditions, 'without any limit as to style, age, or description of music' (p. 175), and to unite with the R.A.M. in establishing a series of concerts, to be known as the 'Royal Academic Concerts'.

The special conditions of the Antient Concerts were that no music was to be performed until twenty years after its composition, and it is clear that it was at the Antient Concerts that Lord Burghersh aimed his gibe of 'old hackneyed oratorio pieces', for which he would not have given 'two sixpences'.

It is true that the object of the Royal Academic Concerts was to raise funds for the R.A.M., but that the management was not solely in the hands of the R.A.M. is shown by the draft of the Royal Academic Concerts (p. 175), where the second object (p. 176) of the scheme was 'to increase the funds of the Royal Academy of Music; the Directors proposing to pay over to that institution the surplus of the receipts, after deducting the necessary expenses of the concerts'. There may have been a joint directorate, but from the whole letter, especially from the parts which Cazalet did not print, there cannot be much question that some of the Directors referred to were Directors of the Antient Concerts.



ROYAL ACADEMIC CONCERTS,

AS PERFORMED AT

The King's Antient Concert Rooms

IN

HANOVER SQUARE,

UNDER THE IMMEDIATE PATRONAGE OF

HIS MAJESTY.

SEASON 1826.

Lord Burghersh meanwhile had gone abroad as Ambassador at the Court of Florence, and it was there that he received from Sir Gore Ouseley what he calls his 'melancholy letter'. This letter is given by Cazalet on p. 185, dated March 16 1827, but it is not signed. There is no hint in Ouseley's letter that he had reduced his subscription, and it would be interesting to know if this letter, like that of Lord Burghersh's, had been 'edited'. Sir Gore was not a member of the Antient Concerts. According to James F. Matthews (*The Antient Concerts, 1776-1848*, in the Proc. Mus. Assoc., 1906-7, p. 55) the number of subscribers to these concerts had reached the high-water mark in 1825 (743), after which they gradually fell off, and it was about *this* Society that Lord Burghersh was writing when he mentioned Smart, Crotch, Greatorex, and the Director's Chair in the Hanover Square Rooms. The Directors of the R.A.M. would meet naturally in the R.A.M. as their proper house. Crotch was mentioned as Principal of the R.A.M., but the 'speculation' was quite as much from the side of the Antient Concerts as from that of the R.A.M., which at this time was only three years old, and had not any 'former splendour' to regain, as the Antient Concerts, then in their decline, certainly had.

Lord Burghersh was deeply concerned with the financial position of the Institution, and was definitely opposed to the combination with the Antient Concerts, for in the same year, November 1827, the Committee [of the R.A.M.] recommended 'that the Academic Concerts should be discontinued, and that some steps should be taken to apprise the subscribers [which?] of the fact' (p. 205). Early in 1828 the Committee of Management advised the Directors of the R.A.M. that the Academic Concerts should be discontinued in consequence of their failure. The onus of the failure fell upon those who, contrary to the advice of Lord Burghersh, had brought in two concert-giving societies, each of which had individual objects, no doubt advanced, but not reconcilable with the aims of a School of Music, and in conflict with the purpose of its founder.

What follows is an exact transcription of Lord Burghersh's entire letter, and agrees with that given by Cazalet as far as that copy goes. It is written on thick quarto hand-made paper, with the watermark 'C. Ansell, 1825', folded and closed with black wax seal, 'B', surmounted by a coronet. It has no post-mark, and probably came from Florence in the Embassy's post-bag, and delivered in London by hand.

MY DR OUSELEY,

What answer can I give to the melancholy letter I have just recd from you? At such a distance I can only say that there must have been some very extraordinary management to reduce a speculation which last year looked so well to what you now represent it. There is at least this consolation for me that I cannot be charged with having been the cause or a party to such a change: [it is most distressing but to tell the truth I was afraid something of the sort might happen frim what Clerk wrote to me in the winter. When he told me Smart was to be the conductor I felt immediately that you wd offend Crotch & all his friends who in the Musical world are not few; next that you wd deeply hurt Greatorex & with him all the Directors of the Antient Music, & all the old subscribers the whole of whom are attached to Greatorex & wd resent the affront & injury done him, in placing his rival in his place, for the Director's chair in H[anover] Sq[ua]re Rooms is looked upon as his.

These were my feelings at the moment I received Clerk's letter, & I immediately stated them to him, saying at the same time that if these predictions did not come true then there was nobody I shd like better to see than Smart.

Now I cannot but believe that you will find these amongst the causes which have reduced your subscription more than a half below what it was at the beginning of last season. There is another reason that there does not appear to have been any exertion made to get subscribers; I have seen no paragraphs in the papers, no announcement of the performers engaged &c & lastly the concerts have been so delayed that I fancy many people did not expect they wd take place, & when the Concert did come I must *confess* to you my dear friend, I wd not have given *two sixpences* to have been at it, all the old *hackneyed Oratorio pieces*, which is precisely what ought to have been avoided.] The upshot is that either from want of confidence on the part of the public in the management, or dislike of the new arrangements of the Director, &c, a series of Concerts which last year might have commanded what subscribers it chose, has now fallen below all the other entertainments of the same nature in the town.

This being the fact, what remedy can be applied? The Managers having failed in the speculation how are they to be set right? I confess if I was in England I shd have no fear whatever, the means are conciliation towards those who may be acting agst you but who wd easily be brought round, & next wth exertions to bring the *best talent* in the country & in the *best shape* before the subscribers, I am sure by these means & a reduction of expense you wd easily prevent a loss this year, & establish yourself upon a footing to return [to] the former splendour in the future.

Now as to the effect the failure of this speculation ought to have upon the Academy, you know that it was always agreed that the Institution was not to lose by any failure which might take place in the Concerts, but how to make up the want of the assistance which the surplus gave the Academy. I have but one plan which is a *great Dress Ball* at the Opera or one of the Theatres patronised by the King & in this season while there is no other charity afloat. It might under good management bring you in 1500 or 2000 £. I beg you seriously to consider this, it seems to me to be the only & a *very* easy way of repairing the mischief which has been done, mischief which has been gt. indeed for in addition to the failure of the Concerts, the Academy has lost 400 £ from the non-employment of

the boys in the Opéra Orchestra, a thing which never shd have been allowed, which with the influence of the Academy properly applied shd have been done, & which I am sure Ebers never wd have attempted if he had been properly spoken to, [& next the enormous increase of the boarding & other expenses in the Establishment while by the reduction of pupils the funds were diminished. If I had been in England I never wd have permitted any of those untoward circumstances, & I dont think they would have been attempted. You may set down the loss by the above at £800 at least, & this is a serious blow to any establishment.

You say some of my friends have retired frm the Concerts, as I have not seen a list of subscribers I cannot say who they are, but you must feel that it must be the intrinsic security of the Concerts which must command success & not a case of personal favor; such may do at first but not in the long run.

If I knew who to write to I wd do it, last year I did so to all the Directors, a private as well as a public letter, but it is now too late. I can safely say that if you break up the Academy you do it in spite of its prosperity, for I have no hesitation in saying that with proper management, & I believe Mr Hamilton understands it so as to be able to carry it on, the establishment wd flourish & that if a private speculation was to undertake it he wd make it answer to him.

You know how constantly & bitterly I was opposed so as to be obliged at last frm worry & vexation to give up carrying into effect many of my intentions particularly in the reduction of extra masters, yet with all this I have no sort of doubt of the prosperity of the Institution if it is taken care of.

I am in the middle of a rehearsal of some of my music so I must leave off. Pray show this to Ld Clarendon, but I dont wish it to be public, as it might be a cause of discussion.

God bless you. I hope to hear frm you in a day or two & then I will write again.

Yours most affly,]

[Signed] BURGHersh.

Florence

April 3rd. 1827.

The Rt. Hon.

Sir Gore Ouseley,

Upper Grosvenor st.

(Franked 'Burghersh') London.

Ebers was the manager of the King's Theatre. He employed boys from the Academy in his orchestra, and their fees were added to the R.A.M. revenue.

Hamilton was the Revd. Mr Hamilton, General Superintendent of the Male Department.

Fancy Dress Balls were a customary means of raising funds. Those of the R.A.M. were given annually from 1835 to 1849, that of 1848 being omitted on account of cholera. They were revived later.

Sir Gore Ouseley, Sir George Clerk, Sir Andrew Barnard, and Lord Clarendon were, with Lord Burghersh, members of the Committee of Management of the R.A.M., but not on the Committee of the Antient Concerts. Sir George Warrender and the Hon. A. Macdonald alone were connected with both.

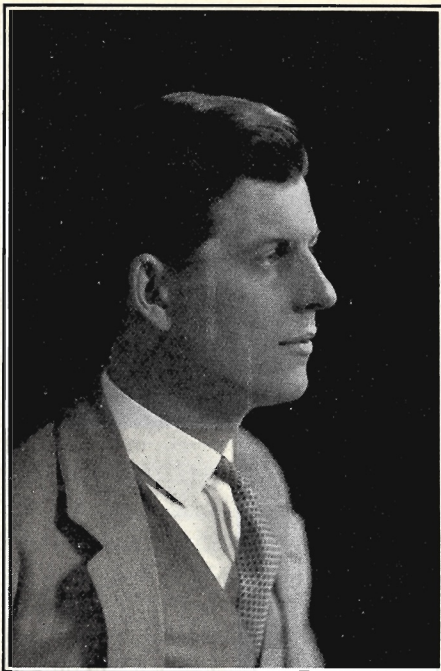
SYNOPSIS OF THE CONCERT.

PART FIRST.

- Sinfonia in D *Beethoven.*
 Duetto, from the Opera of *Elisa e Claudio*, Signor CURIONI
 and Signor PELLEGRINI *Mercadante.*
 Scena ed Aria, con Cori, from the Opera of *Mosè*, Madame
 BONINI *Rossini.*
 Coro e Duetto Trionfatore, from the Opera of *Celanira*, Madame
 BONINI and Signor VELLUTI *Pavesi.*
 Duetto, for two Trumpets, from the Opera *Aureliano in Palmira*,
 Signori GAMBATI..... *Rossini.*
 Scena ed Aria, con Coro, from the Opera of *Andronico*, Signor
 VELLUTI..... *Mercadante.*
 Quartetto, from the Opera of *Quinto Fabio*, Madame BONINI,
 Signors VELLUTI, CURIONI, and PELLEGRINI..... *Nicolini.*

PART SECOND.

- Introduzione and Var. Violino, Mr. KIESEWETTER... *Mayseder.*
 Aria, Miss PATON, "Veggio la selva e il monte."..... *Crescentini.*
 Duetto, Miss STEPHENS and Signor DE BEGNIS,
 "Con Pazienza". *Meyer.*
 Scena ed Aria, con Coro, from the Opera of *Baccanali di Roma*,
 Mr. BRAHAM... *Generali.*
 Sestetto, from the Opera of *Matilda di Shabran*, Miss PATON,
 Madame BONINI, Monsieur BEGREZ, Signor DE BENIS,
 Mr. PHILLIPS, and Signor PELLEGRINI... .. *Rossini.*
 Aria, Miss STEPHENS, from the Opera of *Orfeo*, "Che farò
 senza Euridice."... *Gluck.*
 Finale, con Coro, from the Opera of *Don Giovanni*, Miss
 STEPHENS, Madame BONINI, Miss PATON,
 Signor CURIONI, Signor DE BEGNIS, Signor
 PELLEGRINI, and Mr. PHILLIPS... .. *Mozart.*



[Photo by Alex. Corbett.]

Mr L. Gurney Parrott

We are able to give a portrait of Mr L. Gurney Parrott and to welcome him as Secretary to the R.A.M. He does not come as a stranger, for his connection with the Academy dates from the year 1924 when he was appointed personal clerk to the Secretary. In January 1926 he was appointed Private Secretary to the Principal, Sir John McEwen, and in the same year Assistant Secretary. In September 1927 he listened to the call of the East, and for two years, in Ceylon, was Superintendent of a large estate. On his return in 1929 he was appointed Assistant to the Principal, and Secretary in September 1933. These various appointments have given him a practical insight into administrative affairs. In the R.A.F. he was an aerial photographer and instructor at the R.A.F. School of Photography, Farnborough. This varied life accounts for his versatile tastes and interests, which include such widely contrasted arts as flying and water-colour painting.

The Bronislaw Huberman Scholarship for Violin

The Bronislaw Huberman Scholarship for Violin, entitling the holder to free tuition for two years at the Royal Academy of Music, was competed for on Friday, September 8. Mr Bronislaw Huberman, the famous Polish violinist, was the adjudicator, and Baron Profumo, through whose generosity the scholarship was offered, was present.

There was a large entry and after a keen competition the scholarship was awarded to Antony Oswald English.

Baron Profumo and Mr Bronislaw Huberman were so impressed by the talent exhibited during the examination that at its conclusion Baron Profumo informed the Principal that he would like to give a second scholarship carrying one year's free tuition to Emanuel Henry Hurwitz who was highly commended, and a prize of five guineas each to Milly Wine and Gordon Neilson Mutter, commended.

Mr Bronislaw Huberman, who expressed his delight at the general excellence of the violin playing and the high standard shown, very generously gave an extra prize of ten guineas to Mary Jezard who was allocated to third place in the competition.

Recent Appointments

The following have been elected Associates:

Misses Freda Townson, Joan M. Coxon, Eileen A. Evans, Gwentyth Misselbrooke, Edna C. Howard, Barbara Frewing, Peers Coetmore.

The following have been appointed to the Professorial Staff of the R.A.M.:

Mr Ivor R. Foster, A.R.A.M. (Musical Composition).

Mr Herbert Murrill, B.A., B.Mus., A.R.A.M. (Musical Composition).

Mr John Armstrong, A.R.A.M. (Singing).

Miss Madeleine W. Windsor, A.R.A.M. (Pianoforte Accompaniment).

Mr Anton H. Winter (German Language).

Miss Noreen Bush (Dancing).

In Memoriam

Josef Bláha, Hon. R.A.M.

For thirteen years Mr Bláha was on the staff of the R.A.M. as Professor of the Violin and the Ensemble Classes. He resigned in May 1914. Through the generosity of his widow his library has been presented to the R.A.M., and will be preserved as a memorial of his long connection with the Institution.

Sarah Poynter, née Craig, L.R.A.M.

The contemporaries of Mrs Poynter will regret to hear of her death, which occurred on August 1. She was a most loyal and keen member of the R.A.M. Club, and those who were associated with her will have kindly recollections of 'Sallie Craig'.

Thomas Baigh Jackson, A.R.A.M.

Mr Jackson was at one time principal tenor with the Carl Rosa Opera Company. He sang at Covent Garden and toured with Melba and Tetrassini. He had been Professor of Singing at McGill University, Canada, and also at Melba's Conservatorium, Melbourne.

Harriet Kendall, A.R.A.M.

Elected March 17 1932.

Henri Bosc, L.-és-L.

We regret the loss of Henri Bosc, L.-és-L., Officier de l'Instruction publique, who died as the result of an accident. He was one of the Professors of French, and had held his appointment since 1913.

Promenade Concerts

The following names appeared in the recent Season's Programmes:

AS COMPOSERS AND CONDUCTORS:

Sir Granville Bantock, Arnold Bax, Arthur Bliss, Sir Edward German, Sir Alexander Mackenzie and Sir Henry J. Wood.

AS PERFORMERS:

Ethel Bartlett, Thorpe Bates, May Blyth, Arthur Catterall, Harriet Cohen, Joan Coxon, G. D. Cunningham, Clifford Curzon, Mahry Dawes, Arthur Fear, Katharine Goodson, Eric Greene, Roy Henderson, Myra Hess, Dr Stanley Marchant, William Murdoch, Rae Robertson, Irene Scharrer, James Topping and Charles Woodhouse.

Broadcasting

The following names have recently appeared in B.B.C. Programmes:

AS COMPOSERS AND CONDUCTORS:

Sir Granville Bantock, John Barbirolli, Ethel Barns, Arnold Bax, York Bowen, Warwick Braithwaite, Alan D. Bush, Adam Carse, Eric Coates, Harold Craxton, B. J. Dale, Norman Demuth, Neville Flux, Sir Edward German, Alma Goatley, Julius Harrison, Michael Head, Arthur Hinton, Joseph Holbrooke, Theodore Holland, Walford Hyden, Frederic Keel, Reginald King, Leo Livens, Sir A. C. Mackenzie, Sir John B. McEwen, B. Walton O'Donnell, Norman O'Neill, Montague Phillips, George Posford, Susan Spain-Dunk, Felix Swinstead, Dr Eric Thiman, William Wallace, Sir Henry Wood, Charles Woodhouse.

AS PERFORMERS:

Bruce Anderson, John Armstrong, Norman Askew, Ethel Bartlett, Thorpe Bates, Ida Blagrove, May Blyth, Zelda Bock, Hilda Bor, Joan Boulter, Editha Braham, David Brazell, Philip Burton, Clara Butterworth, Bernard Cannon, Douglas Cameron, Christian Carpenter, Alfred Cave, Arthur Catterall, Peggy Cochrane, Harriet Cohen, Greville Cooke, Joan Coxon, Henry Cummings, George D. Cunningham, Ben Davies, Spencer Dyke, Anita Edwards, Harry Farjeon, Arthur Fear, Muriel Gale, Ambrose Gauntlett, Tate Gilder, Katharine Goodson, Sidney Griller, Frederick Grinke, Dorothy Grinstead, Olive Groves, Garda Hall, Janet Hamilton-Smith, Colin

Hampton, Fred Hartley, Esmé Haynes, Marjorie Hayward, Roy Henderson, Florence Hooton, Frank Howard, Harry Isaacs, Kathleen Jacobs, Valetta Iacopi, Rhiannon James, Raymond Jeremy, Alec John, Ceredig Jones, Reginald King, Sydney Kyte, Denise Lassimonne, Peggy Male; Dorothy Manley, Dr Stanley Marchant, David Martin, Wilfred Miles, May Mukle, William Murdoch, Jack O'Brien, Elsie Owen, Reginald Paul, Edith Penville, Lilly Phillips, Jean Pougnet, Foster Richardson, Rae Robertson, Roy Russell, Irene Scharrer, Cedric Sharpe, Jack Shinebourne, Winifred Small, Muriel Taylor, James Topping, Freda Townson, Thelma Tuson, Watcyn Watcyns, Margaret Wilkinson, William Worsley.

Notes about Members and Others

Mr John Hunt gave a Pianoforte Recital at the Aeolian Hall on June 22.

A performance of the 'Dream of Gerontius' was given at the Town Hall, Wimbledon, on April 5. Mr Norman Askew conducted and Mr Eric Brough was the organist.

Mr Hubert Middleton has been elected Director of Music at Peterhouse College, Cambridge.

Mr Edward Blyth has given Organ Recitals at Christ Church and St Matthias, Richmond, recently.

Mr Peter Burges conducted the New Chamber Orchestra at Wigmore Hall on July 11.

The pupils of Madame Elsie Horne gave a concert at the College of Nursing Hall, Cavendish Square, W.1, on July 20.

Mr Dennis Dance gave a Senior Students' Pianoforte Recital at the Fyvie Hall, W.1, on June 28, in aid of the Musicians' Benevolent Fund, and played at a musical recital at Littlehampton on August 6.

Miss Marjorie Bakewell took part in a concert at the City Hall, Cape Town, on February 18, and has also broadcast from the Cape Town Studio.

Miss Christina Collinge and Miss C. K. Pattinson gave violin and organ recitals at Houghton-le-Spring on June 11, and at South Shields on June 25.

At the 'Session d'études musicales et dramatiques' Miss Harriet Cohen played a pianoforte concerto, and works by Arnold Bax, Arthur Bliss and Alan Bush were performed.

A Pianoforte Recital was given at the Grottrian Hall on June 17 by pupils of Mr Edgar Carr.

Two Miniatures (MS) by Miss Kathleen Tierney were broadcast to Canada by Mr Arthur Catterall on July 13.

Mr Ernest Read conducted at the North London Choral Festival Concert at Alexandra Palace on September 30. Dr Eric Thiman was at the organ.

Mr Eric Brough gave a Pianoforte Recital at Wigmore Hall on October 2.

Recitals of Music for Two Pianos were given at the Wigmore Hall by Miss Ethel Bartlett and Mr Rae Robertson on June 10 and October 9.

A String Quartet in A major of Mr W. Hubert Davies was broadcast by the 'Cardiff Ensemble' from the West Regional Studio at Cardiff on September 12.

Miss Esmé Haynes gave a violin recital at the Wigmore Hall on October 10, with Mr Harry Isaacs at the pianoforte.

A new work composed by Arnold Bax was performed at an Orchestral Concert given at Queen's Hall on October 21. The pianist was Miss Harriet Cohen.

Mr Felix Swinstead gave a lecture on Pianoforte Teaching at the I.S.M. Sheffield Branch on September 20.

Mr Vivian Langrish gave a Pianoforte Recital at Wigmore Hall on October 18.

Miss May Blyth, Mr Alec John and Mr William Michael sang at the Golder's Green Hippodrome in September during the Metropolitan Opera Company's performances.

The first performance of Mr Norman Demuth's Introduction and Allegro for Orchestra was given at Helsingfors on September 5.

On September 28 and 29, Mr John Hunt played on the Neo-Bechstein Pianoforte at Harrod's, Brompton Road.

Miss Frances Knowles gave a Pianoforte Recital at the Small Public Hall, Croydon, on October 6.

Mr John Booth acted as adjudicator at the Blackpool Festival on October 25.

Miss Dorothea Webb gave a Recital of English and German Songs at the Grottrian Hall on October 18.

Mr Roy Ellett gave a Pianoforte Recital at Hull on October 26.

Miss Isabel Gray gave a Pianoforte Recital at the Wigmore Hall on November 4.

Miss Barbara Kirkby-Mason played works for Two Pianofortes and Trios at the Constitutional Club Hall, S.W.17, on October 23.

Mr Adam Carse lectured at the Summer Music School, Exmouth, on 'Orchestration' for a week in August.

Madame Elsie Horne acted as adjudicator at the Southampton and Bournemouth Festivals.

Mr Myers Foggin (Piano) took part in a Violin and Piano Recital at the Church of St Mildred, E.C., on October 13.

Madame Elsie Horne recently gave Lecture-Recitals in Swansea and Portsmouth, and a performance in Nottingham of the Rubinstein D minor Concerto with organ accompaniment, which was broadcast.

Miss Dodsley Bennetts gave a Lecture-Recital on the Life of Chopin, and some of his works, at Peterborough on October 17.

Miss Peggy Male and Miss Joan Allen gave a Pianoforte and Violin Recital at Bristol on October 13. Included in the Programme were the Principal's Sonata-Fantasia (No. 5) and Night Fancies by B. J. Dale.

On September 14, Mr Edgar Moy and Mr Alec Rowley broadcast from London a recital of Pianoforte duets.

Recent Awards

The following awards have recently been made :

The Matthew Phillimore Prize (Male Pianists) to Guy Johnson (London), Alfred Nieman being highly commended.

The Piatti Prize ('Cello) to Megan Lloyd (Porth, Rhondda), Beryl Burrige and Eileen McCarthy being highly commended.

The Sir Edward Cooper Prize (Ensemble playing) to David Martin (1st Violin), Frederick Grinke (2nd Violin), Max Gilbert (Viola), and Florence Hooton ('Cello), Edward Silverman, Woolf H. Mernick, Douglas Thomson and Peter H. Beavan being highly commended.

The Alfred J. Waley Prize (Violin) to Beatrix Marr (London), Gordon N. Mutter being highly commended, and Edward Silverman commended.

The Charles Lucas Prize (Composition) to Norman Askew (Crook, co. Durham).

The Cuthbert Nunn Prize (Composition) to Terence Beckles (London), Beryl Price being very highly commended, and Monica Gillies-Myatt commended.

The Frederick Westlake Prize (Piano) to Guy Johnson (London), Peter Churchill being very highly commended, and John Palmer highly commended.

The J. and J. Brough Prize (Violin) has been awarded to Beatrix Marr (London), David Martin being very highly commended.

The Cecil Martin Prize (Elocution) to Dorothy Fleming (Glasgow), Margaret S. Jamieson and Bessie A. Todd being commended.

The Parepa-Rosa Prize (Contraltos) to Vera Rae-Stevens (London), Joan Lennard being highly commended.

The Gilbert R. Betjemann Prize (All Voices) to Gordon Macdonald (London), Margaret Haslett being highly commended.

The Isabel Jay Memorial Prize (Sopranos) to Bessie A. Todd (Blackburn), Mahry Dawes and Margaret Rees-Jenkins being very highly commended.

The Swansea Eisteddfod Prize (Sopranos and Mezzos) to Mildred Howells (Nantyffyllon).

The Lady Wallis Budge Prize (Organ) to William Cole (Dorking), Stanley Sackett and George Hankin being highly commended.

The Lord Howard de Walden Gold Medal (Drama) to Viola Stimson.

The A. Acton-Bond Prize (Drama) to Valerie Bechervaise, Mary Moore, Kathleen Hoy, Mabel Short and Elizabeth Ginnett being highly commended, and Sheila Crabtree, Ena Marchalleck and Muriel Henderson commended.

The Walter Macfarren Prize (Female Pianists) to Eileen Ralph (Australia), Hyacinth Lopdell being highly commended.

The Walter Macfarren Prize (Male Pianists) to Geoffrey Robbins (London), Gordon Felmingham being very highly commended.

The Charlotte Walters Prizes (Elocution) to Mary Moore and Viola Stimson.

The Professors' Shakespearean Prize (Elocution) to Margaret Fraser, Elizabeth Ginnett being highly commended.

The Stewart Macpherson Prize (Musicianship) to William Cole (Dorking).

The Henry R. Evers Prize (Sight Singing) to Carmelita Lawless, Hilda M. Mason being highly commended.

The Beare Prize to Frederick Grinke.

The Manns Memorial Prize to Max Gilbert.

The Alessandro Pezze Prize to Megan Lloyd.

The Dove Prize to Joan Davies.

The Oliveria Prescott Prize to John Palmer and Peter Burges

The Minnie Hauk Gold Medal to Mahry Dawes.

The Minnie Hauk Silver Medal to Muriel Gale.

The Anne E. Lloyd Exhibition to May Sabeston Walker.

The Elsie Horne Gift to Eileen Ralph.

The Mary Burgess Memorial Gift to George Scott.
 The Alfred Gibson Prize to Beatrix Marr.
 The Lesley Alexander Gift to Peter Beavan.
 The Cranz Prize to Dorothy Fleming, Ernest Davies being highly commended.
 The Ridley Prentice Silver Medal to Kathleen Craig.
 The Leonard Borwick Prize to Joan Boulter.
 The Blakiston Memorial Prize (Pianoforte) to Olive Cloke, Vera Thomas being very highly commended.
 The Roller Prize (Pianoforte) to Joan Boulter, Harold Jaeger being very highly commended and Susan Slivko and Cyril Addison Smith commended.
 The Challen Prize (Pianoforte) to Margaret Gott, Angela Burney being highly commended.
 The Chappell Prize (Pianoforte) to Guy Johnson, Alfred Nieman being very highly commended.
 The Pianoforte Advisory Board Prize to Phyllis Lavers, Peter Churchill and Phyllis Chatfield being very highly commended.
 The Sir Harold Boulton Prize (Diction) to James Topping.
 The William Townsend Scholarship to Cyril Addison Smith.
 The Bronislaw Huberman Scholarship (Violin) to Antony O. English (Rogate, Midhurst), Mary E. Jezard being highly commended, and Gordon N. Mutter and Milly Wine commended.
 The Bronislaw Huberman Scholarship (Supplementary : Violin) to Emanuel Hurwitz (London).
 The Bronislaw Huberman Prize (Violin) to Mary E. Jezard (London). Gordon N. Mutter and Milly Wine were also awarded prizes.
 The Blumenthal Scholarship (Composition) to Eric A. Bell (Hull), Angela Burney being highly commended.
 The Beethoven Scholarship (any instrument or voice) to Eileen Ralph (Piano) (Western Australia), Susan Slivko and Rosemary A. M. Blomfield being highly commended, and Beryl Annette Rogers commended.
 The Annie M. Child Scholarship (Elocution) to Leonie E. Thoumine (Guernsey), Margaret Jacobs being very highly commended.
 The Maud Mary Gooch Scholarship (Organ) to Arnold Richardson (Ely).
 The Ada Lewis Scholarship (Piano) to Audrey Violet Gray (Birmingham), Nancy M. Weir and Frank Victor Thomas being very highly commended, Marguerite Bor highly commended and Winifred Benemy commended.

The Ada Lewis Scholarship (Violin) to William Aubrey Appleton (Portsmouth), Robert H. Masters being highly commended.
 The Ada Lewis Scholarship ('Cello) to Sonia Roitt (London).
 The Broughton Packer Bath Scholarship (Violin) to Woolf Mernick (London), Lorraine E. Du Val and Gordon N. Mutter being very highly commended and Mary E. Jezard and Samuel Rosenheim commended.
 The Broughton Packer Bath Scholarship ('Cello) to Maurice W. Westerby (Huddersfield), Vivian Cyril Joseph being highly commended.
 The Parepa-Rosa Scholarship (Female Vocalists) to Rhoda Purshouse (Thrybergh, Rotherham), Noreen E. Webb being highly commended.
 The George Mence Smith Scholarship (Female Vocalists) to Constance M. White (Sheffield).
 The Elizabeth Stokes Scholarship (Piano) to Marguerite Bor (Bexhill-on-Sea), Winifred Benemy and Nancy M. Weir being highly commended.
 The Elizabeth Stokes Open Scholarship (Piano) to Moura G. Johnstone (Saltash), Margaret H. Hazelton, Beryl Annette Rogers and Phyllis I. Rowe being very highly commended and M. Jeanette Polglase and Elsie M. Dechow highly commended.
 The Tuer Scholarship (Contraltos) to Joan Lennard (London).
 The Sissellé Wray Scholarship (Female Vocalists) to Effie Louise S. Lane (London).
 The John Stokes Scholarship (Baritones) to William A. W. Grant (Gillingham).
 The Stainer Exhibition (Organ) to John D. Alston (Framingham Earl).
 Junior School Exhibitions (Two: Piano) to Jean E. Mackie (London) and Joan E. Pooley (London), Joan Capell being very highly commended and Olive J. Cutten highly commended.
 A Junior School Exhibition (Stringed instruments) to John H. Jezard (Violin) (Leytonstone), Joy Walker-Robson being very highly commended and Doreen Cohen highly commended.

New Publications

- Scarlatti Suite for Piano Solo and Strings (Novello)
Felix Swinstead
 Sonata for Violin and Piano (Chester)
Felix Swinstead
 The Winton Suite, for String Orchestra (Score and Parts)
 (Augener Ltd.)
Adam Carse
 Easy Pieces for Piano:
 All aboard (Curwen)
Barbara Kirkby-Mason
 Sailing (Cramer)
 Hark! Hark! the Lark (Schubert-Liszt),
 arranged for two pianofortes (Murdoch)
Elsie Horne

Notices

- 1—'The R.A.M. Club Magazine' is published three times a year and is sent gratis to all members on the roll.
 - 2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
 - 3—New Publications by members are chronicled but not reviewed.
 - 4—All items for insertion should be sent to the Editor of 'The R.A.M. Club Magazine', Royal Academy of Music, York Gate, N.W.1.
- The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify the same to Mr H. L. Southgate at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

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